



EXHIBITION

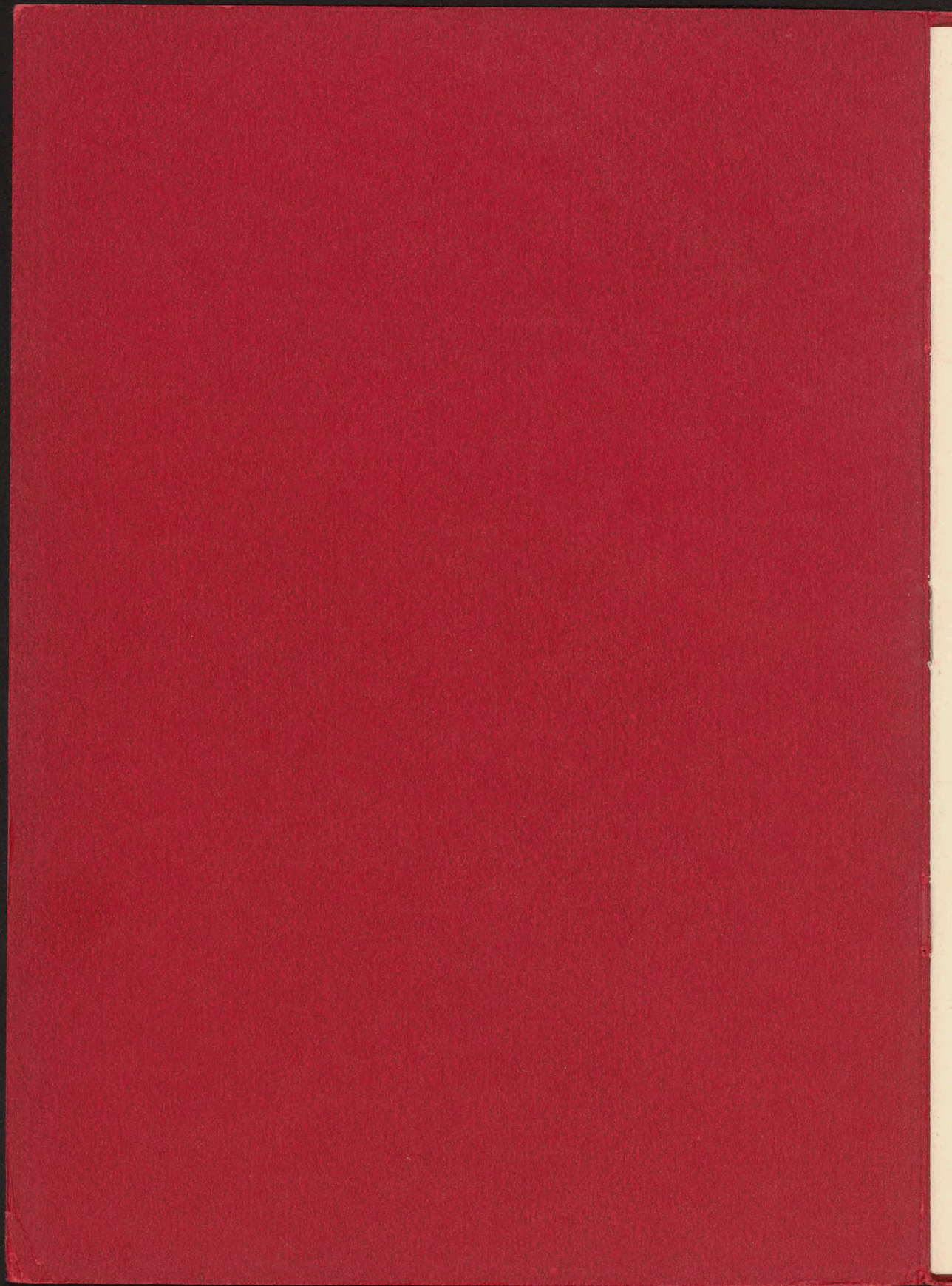
OF

SCULPTURE

BY

MALVINA HOFFMAN





EXHIBITION
OF RECENT
SCULPTURE AND DRAWINGS
BY
MALVINA HOFFMAN

JANUARY 17, 1929

TO

FEBRUARY 3, 1929

THE CORCORAN GALLERY OF ART
WASHINGTON, D. C.



MALVINA HOFFMAN

FOREWORD

THE name of Malvina Hoffman, sculptor, is familiar to art-lovers the whole world over. Her work was first publicly shown at the Salon of 1910, since when it has been the subject of frequent honour both in Europe and America. The museums of New York, Brooklyn, and Detroit; the Luxembourg, the British War Museum, the National Museum at Stockholm, the American Academy at Rome, and many other galleries have placed her works on permanent exhibition.

But until now the public has had no opportunity of studying her art as the definite product of a distinct personality. Indeed, this exhibition is the first at which her mature works are grouped together for public presentation.

Of her personality, the main characteristic is the fire which burns within the true artist to the unalloyed glory of art itself. It is a personality which raises self-criticism, rejection, and simplification high in the scale of values, with personal success for its own sake at the other and lower end of the beam.

What is shown in these rooms is physically the work of the past three years. Artistically it represents the mental and spiritual passage of the artist from youth to maturity.

Everyone has heard of Malvina Hoffman's friendship for Anna Pavlowa, a friendship which began at the outset of her career and from which came a series of dynamic interpretations of the dancer. To those who recall the flame-like quality of these early works the evidence of growth will be as clearly visible from the portrait in wax of Pavlowa, now shown, as it is to those who stand before the astounding rendering of certain verses from the Revelation of St. John. Plainly the artist has not merely improved as time passed.

Growth, which comes only with struggle and sad renunciation of youthful enthusiasms, stands revealed to us in the impersonal quality that her art has taken on. The feminine-sentimental has no place here.

Spiritually, the artist is of the company of those whose robes have been washed clean; her work of today proclaims the saving greatness of sorrow, felt as keenly now as formerly the riotous joy and ecstatic movement of life were felt and expressed.

Hers is an art which is the reflection of an understanding of life that has grown to maturity in constant communion with its means of expression.

The means in any art whereby expression is attained is supremely important both to the artist and the lover of art. It may easily become a convention, wherein is the artist's greatest danger both to his own soul and to those who adopt his convention. To crystallize one's own means of expression is a kind of death, but to adopt that of another and to hope that out of it expression will be born is not even to have lived.

Malvina Hoffman's apprenticeship was a hard and dangerous one. On a basis of "man to man" she served and finished her term of pupilage with Auguste Rodin, and made and kept as friend the man who was her first tower of strength in art. It is evidence of her clear vision that she immediately perceived the "manner" of Rodin to be personal to himself like the "manner" of all great men. Such a "manner" is a potent, if subtle and attractive, danger to those who hope to add to their names the title of artist.

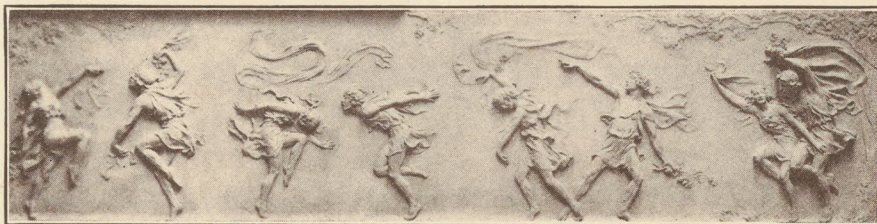
At that time Malvina Hoffman faced the most important and far-reaching decision of her artistic life. Let us note frankly where she stands now. It is not primarily the severe simplification of means, whereby the whole sad wisdom of the savage is expressed

in her heroic black marbles, that is of importance. Nor is it her interesting adventures into the sphere of new materials for her subjects which should obscure for us the fact that in this great sculptor we have an artist who has wrought her own mode of expression, a mode so truly her own that it varies even as the matter expressed and the material used while still retaining its own individual stamp.

The breadth, the strength, the self-reliance of her conceptions, and the total absence of that sweetness and softness often referred to as the "feminine handicap," should not blind us to the sensitiveness of her art; for it is the manner in which her whole philosophy of life stands revealed through her work that brings home to us vividly the fact that in her we have one of the most vital personalities of the present day.

Of one thing America can be certain—that an artist who has passed through such stages and has shown such astonishing variety in the fields of portraiture, architectural grouping, decorative design, and colour has by no means shot her last bolt. And that is a hopeful fact of which America may well be proud.



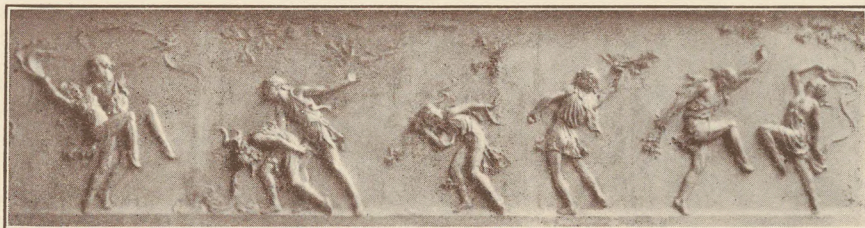


EXHIBITS

All copyrights are strictly reserved.

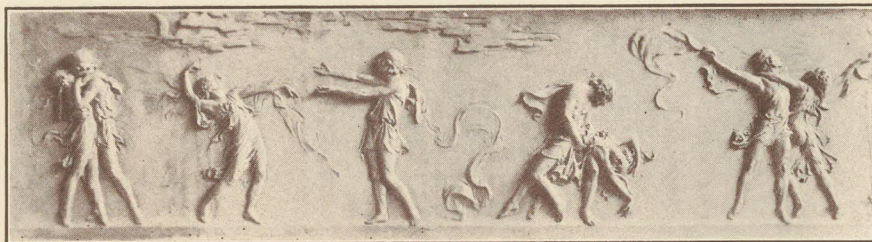
Prices may be obtained on application at the desk.

-
- | | | |
|---|---|---------|
| 1 | TORSO FROM A MEMORIAL GROUP | Plaster |
| 2 | PAIR OF GATE-POSTS FOR A STABLE OR RACE-TRACK | Plaster |
| 3 | PORTRAIT OF ANNA PAVLOWA IN RUSSIAN HEAD-DRESS | Wax |
| 4 | QUARTER-SIZE MODEL OF A MEMORIAL,
bearing sculpture rendering verses from the
Revelation of St. John. Four panels in bas-relief
are placed about the body of the memorial, being
the Four Horsemen of the Apocalypse: War,
Famine, Disease, and Death. Above are bas-re-
liefs of them "which came out of great tribula-
tion." Below these at the four corners are placed
the four beasts, the first of which was like a lion,
the second like a calf, the third with the face of a
man, and the fourth like an eagle, each of which
had six wings about him. | Plaster |
| 5 | A PANEL IN COLOUR, done in a new process of
cement inlay, the subject of which is the bas-relief
panel of War from the preceding. | |



EXHIBITS

- 6 HEAD OF A SENEGALESE SOLDIER Black Belgian Marble
First copy of this edition loaned by courtesy of
Brooklyn Museum of Art
- 7 HEAD OF A MARTINIQUE GIRL Black Belgian Marble
First copy of this edition loaned by courtesy of
Brooklyn Museum of Art
- 8 JAVANESE MALE DANCER Bronze
- 9 JAVANESE WOMAN DANCER Bronze
- 10 THE FIGHTING COCK: ISLAND OF BALI Bronze
- 11 PORTRAIT OF IVAN MESTROVIC Bronze
(Full length in the Brooklyn Museum)
- 12 FOUR CARTOONS IN COLOUR for presentation
in ceramics, the subjects being the four bas-reliefs
in No. 5 Oils and Tempera on Canvas
- 13 PORTRAIT OF RITA DE ACOSTA LYDIG Simili Pierre
- 14 ARAB STALLION Bronze
- 15 PORTRAIT OF EDOUARD SCHURÉ Simili Pierre
- 16 HAND OF JEAN JULIEN LEMORDANT Bronze
- 17 INCIPIT VITA NOVA Simili Pierre
- 18 PORTRAIT OF PADEREWSKI (No. 3) Bronze
- 19 HEAD OF AN AFRICAN SLAVE Wood
- 20 PORTRAIT OF ANNA PAVLOWA Bronze
- 21 HEAD OF RABBI AT HARA-SRIRA, ISLAND
OF DJERBA Wood



EXHIBITS

- | | | |
|----|---|---------|
| 22 | BILL, WORKING
Luxembourg Museum, Paris | Bronze |
| 23 | BILL, RESTING | Bronze |
| 24 | PANELS from the Bacchanale Russe danced by
Paylowa and Mordkin, being part of a series of
26 panels | Plaster |
| 25 | PORTRAIT OF MRS. E. H. HARRIMAN | Bronze |
| 26 | PORTRAIT OF GIOVANNI BOLDINI | Bronze |
| 27 | PORTRAIT OF JOHN KEATS | Marble |
| 28 | PORTRAIT OF
GENERAL SIR DAVID HENDERSON
British War Museum, London | Plaster |
| 29 | PORTRAIT OF
COLONEL PHILIPPE BUNAU VARILLA | Bronze |
| 30 | PORTRAIT OF COLONEL MILAN PRIBICEVIC
Metropolitan Museum, New York | Bronze |

MY NEIGHBOURS IN PARIS

- | | | |
|----|--------------------------------|---------------|
| 31 | MME. LA MOTTE | Terra Cotta |
| 32 | JARRY, THE MASON | Brick |
| 33 | MME. TARTI, THE MATTRESS-MAKER | Bronze |
| 34 | THE LADY NEXT DOOR | Simili Pierre |
| 35 | M. LESCAUT, THE COAL-MAN | Coal |



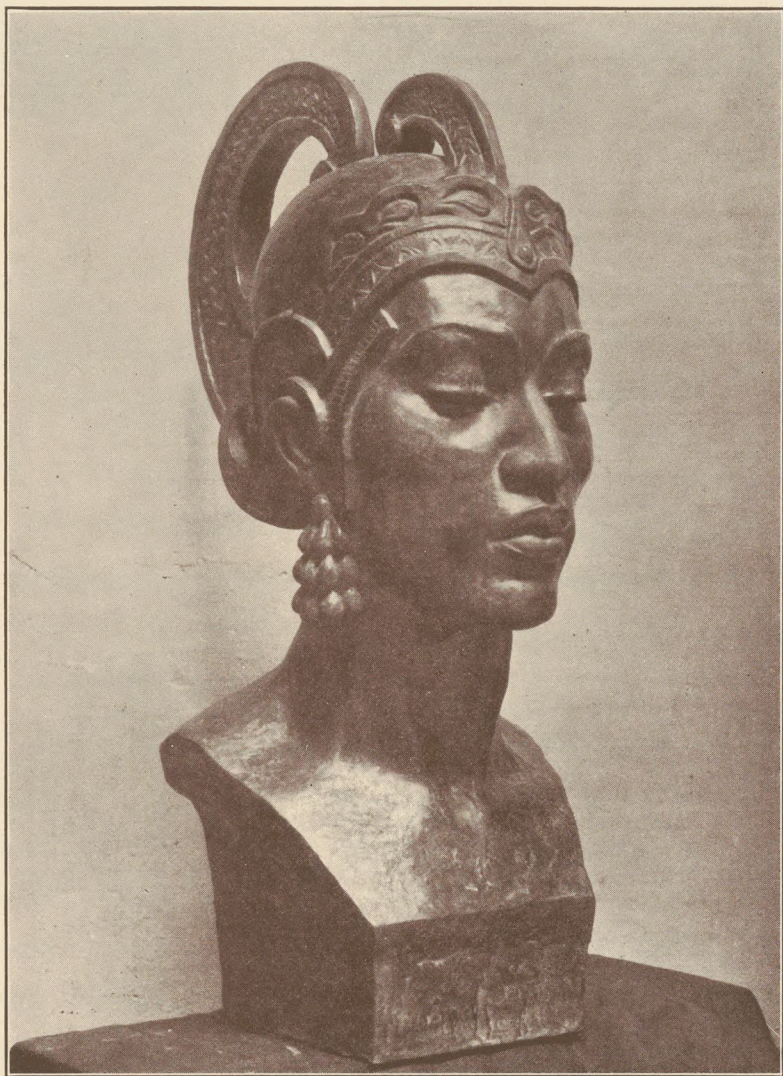
EXHIBITS

DRAWINGS

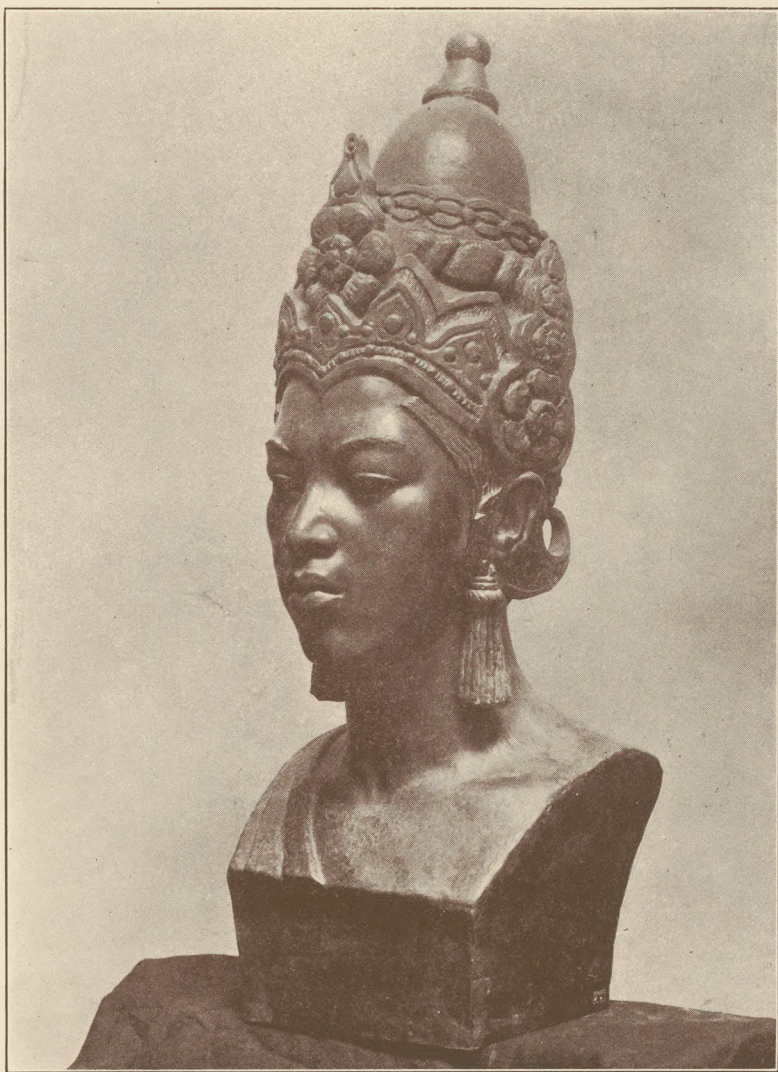
- 36 IVAN MESTROVIC
- 37 PERE LIMET, BRONZE PATINER, Paris
- 38 MOHAMMED BEN AHMED ZLAZZI, Tunis
- 39 CARPET-SELLER, Gabes, Africa
- 40 ARAB COOK, Zarzis, Africa
- 41 SHEIK, Medenine, Africa
- 42 BRETON WOMAN, St. Guenolé, Finistère
- 43 THE POTTER, Tunis

SMALL BRONZES

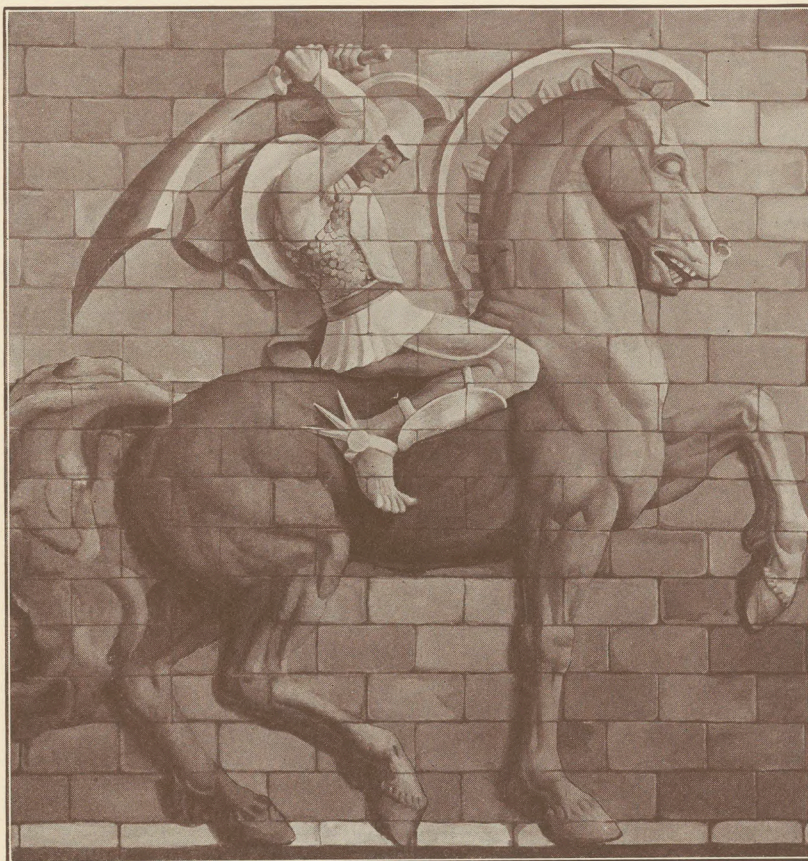
- | | |
|--|-------------|
| 44 THE MOTHER OF THE LIGHTHOUSE-KEEPER | Bronze |
| 45 HEAD OF SENEGALESE SOLDIER | Bronze |
| 46 HEAD OF MARTINIQUE GIRL | Bronze |
| 47 HEAD OF JAVANESE MAN | Bronze |
| 48 HEAD OF JAVANESE WOMAN | Bronze |
| 49 EMMA EAMES AS DESDEMONA | Gold Bronze |
| 50 INCIPIT VITA NOVA | Bronze |
| 51 HINDU INCENSE BURNER, OUKRAINSKY | Bronze |
| 52 LES ORIENTALES, PAVLOWA AND NOVIKOF | Bronze |
| 53 BAS-RELIEF, JAVANESE HEAD | Sandstone |
| 54 THE FIGHTING COCK | Bronze |



No. 9 JAVANESE DANCER



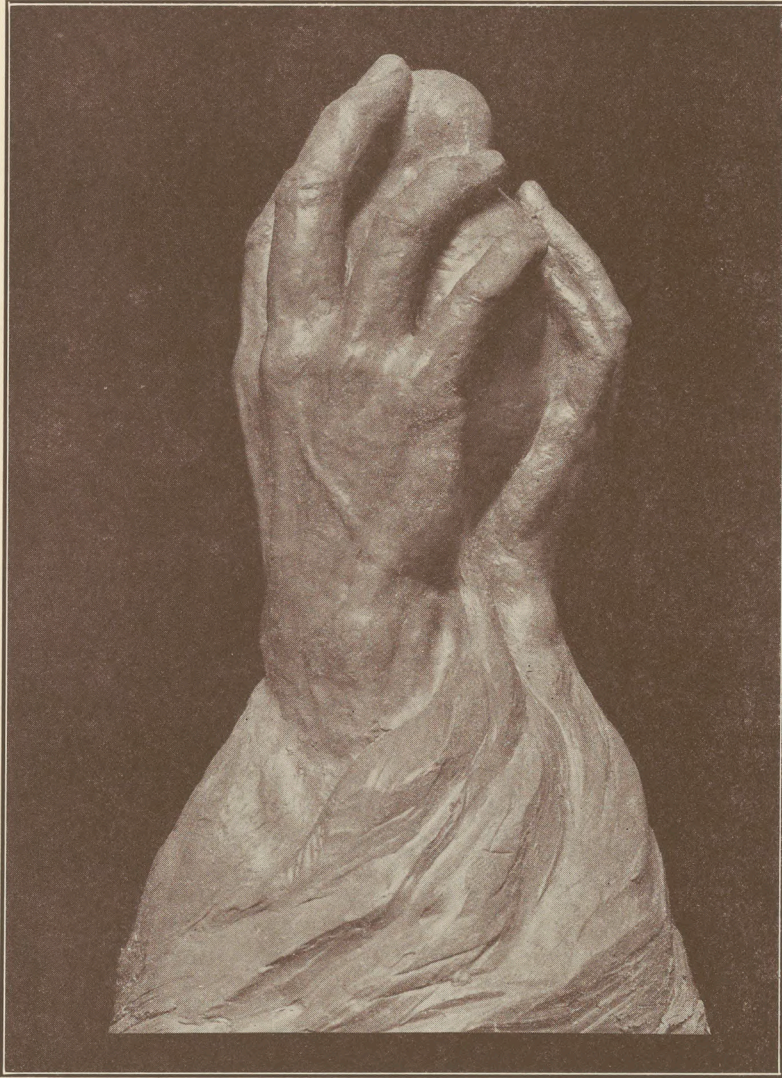
NO. 10 JAVANESE DANCER



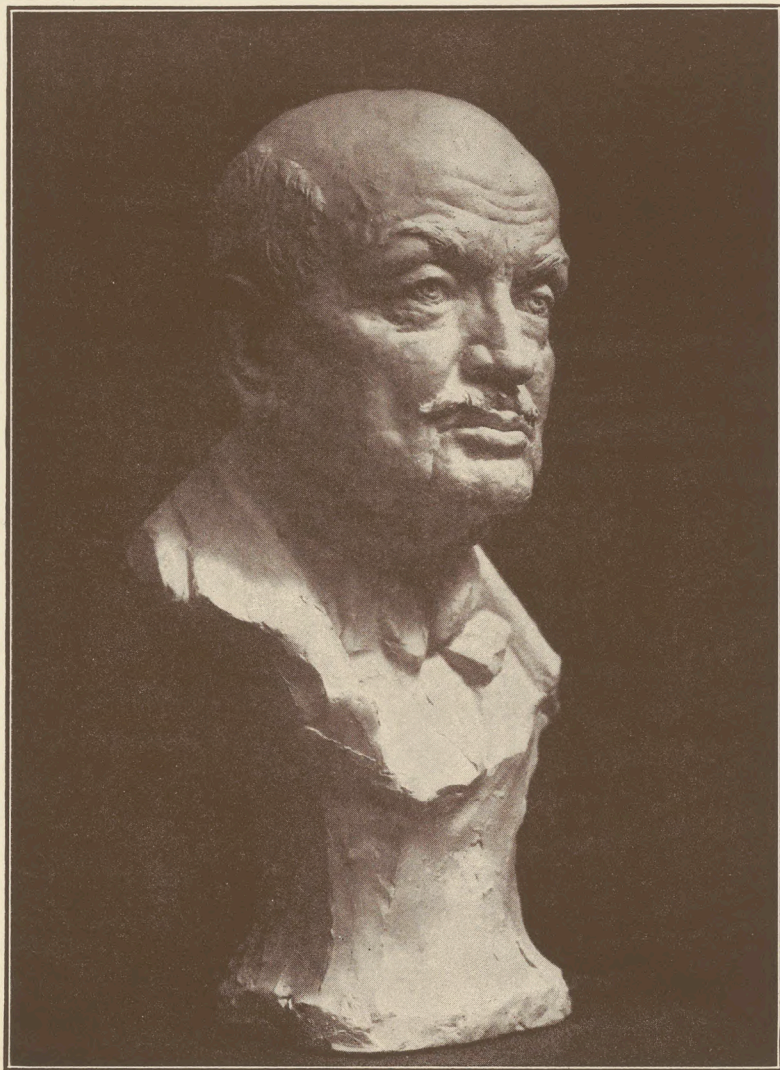
No. 14 CARTOON OF WAR

And there went out another horse that was red, and power was given him that sat thereon to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.

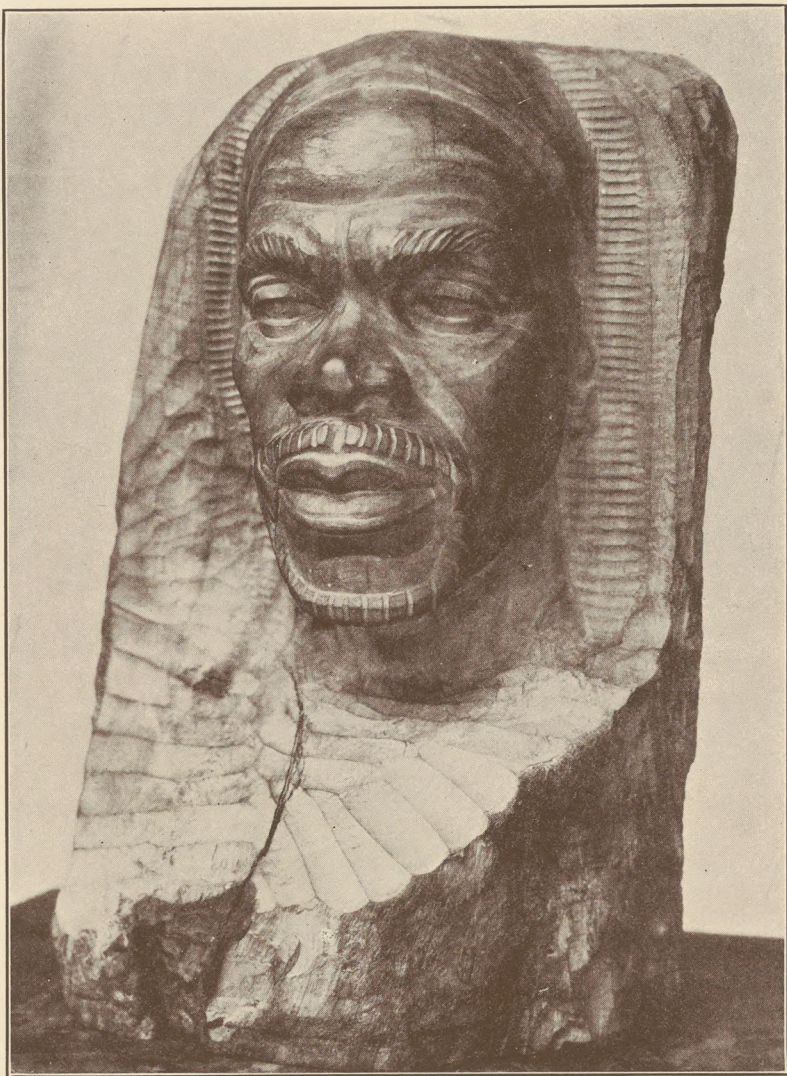
Revelation: VI, 4.



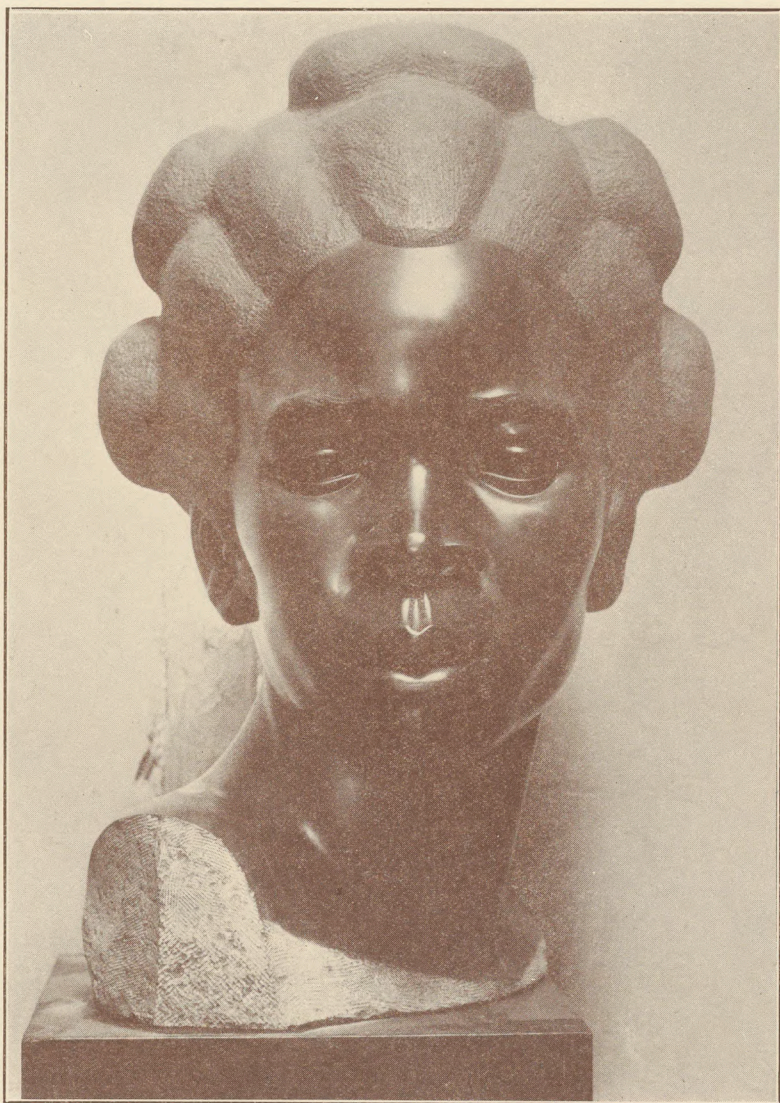
No. 20 INCIPIT VITA NOVA



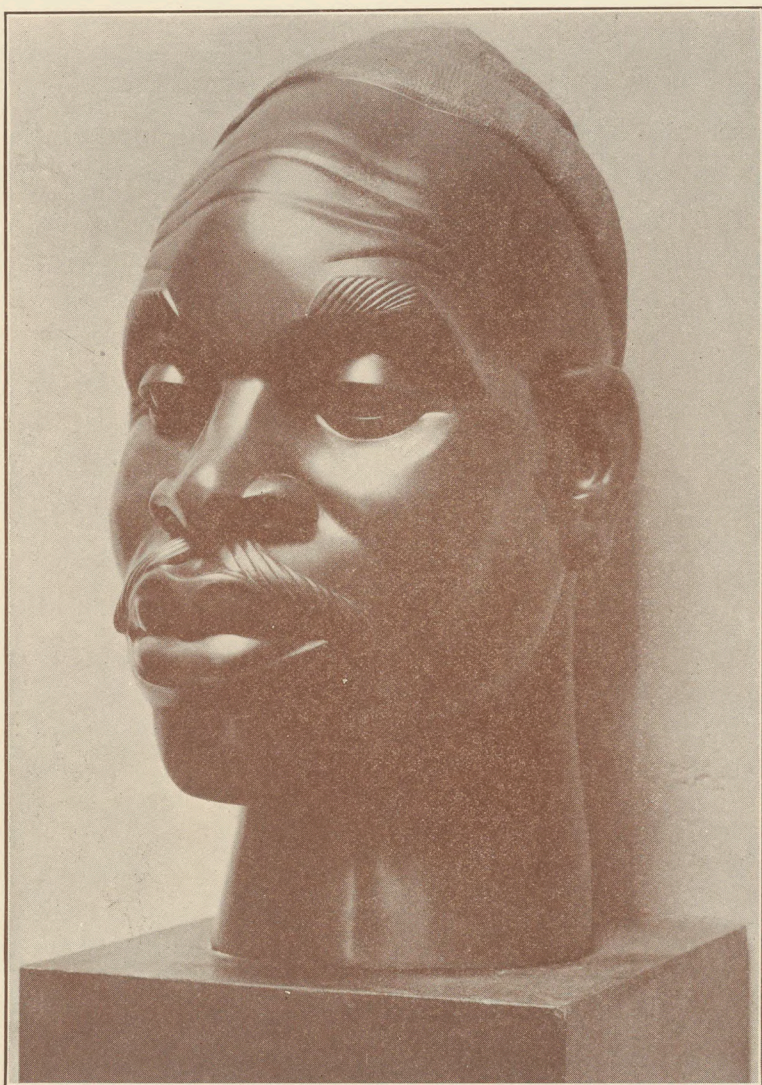
No. 30 BOLDINI



No. 22 AFRICAN SLAVE



NO. 8 MARTINIQUE GIRL



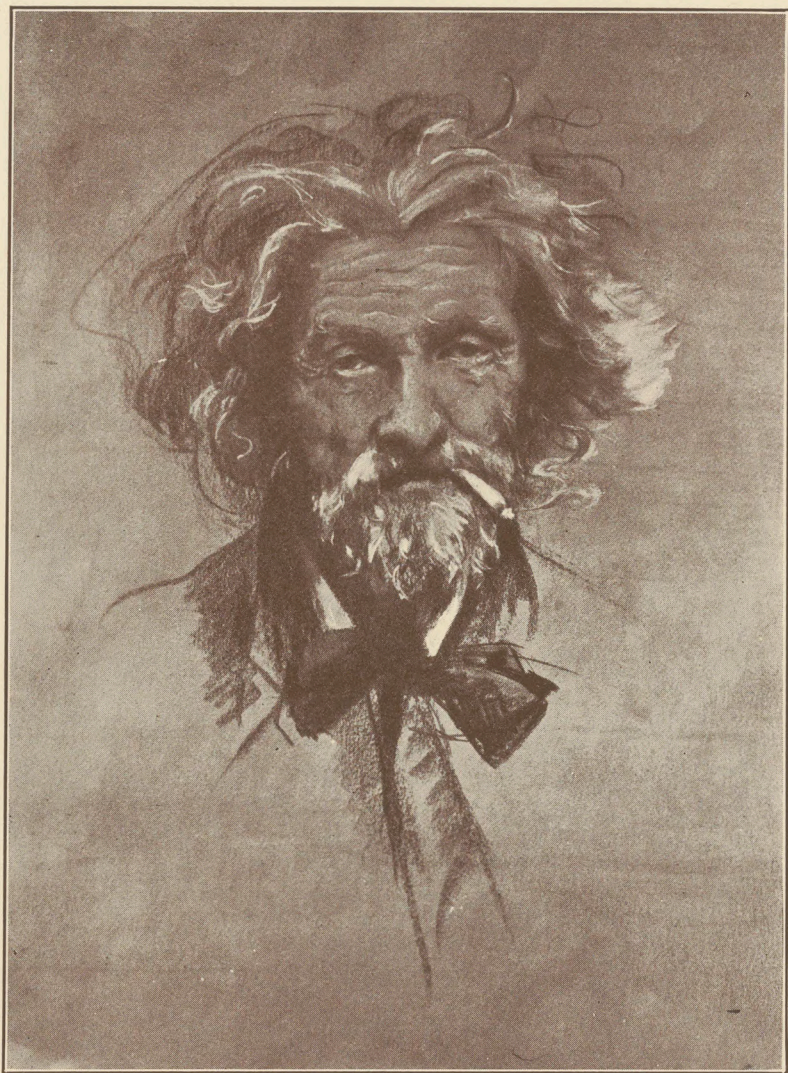
No. 7 SENEGALESE SOLDIER



NO. 2 GATE - POST: PEGASUS



NO. 35 THE COAL-MAN



No. 37 PÈRE LIMET

